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# THE VIRGINIA TEACHER

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September, 1932



J. D. EGGLESTON

Discusses the Attitude of Virginia Leaders toward  
Slavery and Secession . . . . .

ANNE W. STEVENS

Writes of the Conference as a Factor in Teaching  
English Composition . . . . .

GRACE MARGARET PALMER

Presents Standards and Objectives for the Teach-  
ing of Art in the Fourth Grade . . . . .

RUTH WATT

Shows How Nature, Music, and Painting Are  
Related . . . . .

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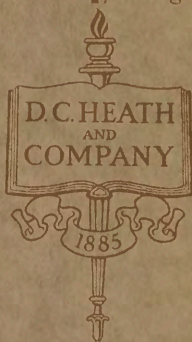
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# THE VIRGINIA TEACHER

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## THE ATTITUDE OF VIRGINIA LEADERS TOWARD SLAVERY AND SECESSION

### PART I

**H**ISTORY has not dealt fairly with Virginia. This fact is due in part to Virginians themselves. They have been careless in recording historical facts and careless in preserving historical records.

From 1861 until now, Virginia has not been allowed her day in court. Much that has been written about her has been set down in malice, and much more has been set down in ignorance. Some of her novelists and historians, either for sentimental reasons or to meet the extreme criticisms, have painted her leaders and her life as almost godlike.

In discussing this theme I am not doing it with any intention of stirring up animosities; my only motive is to try to set forth truthfully and in proper perspective the facts as I see them. I think it is due the young men and young women of Virginia and other states that they should know some of the truths touching my theme. Please bear in mind that West Virginia was a part of Virginia until after 1861.

The almost universal belief among the younger generation is that Virginia went to war in 1861 in behalf of slavery, and that she was so much in favor of a continuance of slavery that she was willing to secede in order to preserve that institution. I do not find one man in five in the North and West who knows that Virginia was opposed to secession and seceded under protest.

About two years ago, in a weekly publication called *New York*, a prominent writer, who should have known better, had this to say with reference to General Robert E. Lee:

"His slaves remained loyal to him throughout the war. Like other Southern leaders, he was profoundly religious, profoundly Christian, and was able to effect a reconciliation, of a fashion, between Christianity and slavery, Christianity and the profession of arms. . . . He was a member of the planter class . . . who maintained, at terrible cost to the whole South, the peculiar institution of slavery."

This I take to be a fair sample of the misinformation that exists, a misinformation which was founded years ago upon persistent and deliberate misrepresentation.

It is impossible in an address of this nature to do more than touch the high spots of this subject. Permit me to attempt it:

African slaves were brought by a Dutch vessel to Virginia in 1619, but it was not until 1661 that the institution of slavery was recognized in Virginia by statute law. For a long time very few slaves were imported. In 1715, nearly one hundred years after the first introduction, there were only about twenty-five hundred slaves in the Colony. In the next sixty years they were brought over in increasing numbers, and the colonists began to realize their danger. As early as 1736, Col. William Byrd, in a letter to Lord Egmont, expressed the wish that slavery should be prohibited in the Colony, and added, "I am sensible of the many bad consequences of multiplying the Ethiopians among us. . . . The further importation of them into our Colony should be prohibited."<sup>1</sup>

Numerous acts were passed by the Colonial Legislature which were designed to lessen, or to stop, further importations.

This address was delivered before the student body of the State Teachers College at Harrisonburg on May 20, 1932.

<sup>1</sup>*Virginia's Attitude Toward Slavery and Secession*, Munford, p. 17.



George W. Williams, in his *History of the Negro Race in America*,<sup>2</sup> says, "It is due to the Virginia Colony to say that the slaves were forced upon them." George Bancroft, in his *History of the United States*,<sup>3</sup> says:

"Again and again they had passed laws restraining the importation of negroes from Africa, but their laws were disallowed. . . . On the 10th of December, 1770, the King issued an instruction under his own hand commanding the Governor 'upon pain of the highest displeasure, to assent to no laws by which the importation of slaves should be in any respect prohibited or obstructed.'"

Edmund Burke, in his speech on Conciliation, when it was suggested in Parliament that the slaves in Virginia be freed by act of Parliament, in order to use them against the Colony, said:

"Dull as all men are from slavery, must they not a little suspect the offer of freedom from the very nation which had sold them to their present masters—from that nation, one of whose causes of quarrel with those masters is their refusal to deal any more in that inhuman traffic."<sup>4</sup>

In 1772 the Virginia House of Burgesses presented a petition to the King, which says in part:

"We implore your Majesty's paternal assistance in averting a calamity of a most alarming nature. The importation of slaves into the colonies from the coast of Africa hath long been considered as a trade of great inhumanity, and under its present encouragement we have too much reason to fear will endanger the very existence of your Majesty's American dominions."<sup>5</sup>

To this petition the King and his Ministers turned deaf ears; and Beverley B. Munford, in his incomparable book, *Virginia's Attitude Toward Slavery and Secession*, says that "Chief among the causes which aroused the opposition of the Virginia colonists and placed them in the forefront of the Revolution was the course of

the King with respect to this momentous subject."<sup>6</sup>

Mr. Jefferson, in his Declaration of Independence, penned this terrible arraignment:

"George the Third has waged cruel war against humanity itself, violating its most sacred rights of life and liberty, in the persons of a distant people who never offended him; captivating and carrying them into slavery in another hemisphere, or to incur a miserable death in their transportation thither. . . . Determined to keep open the market where men should be bought and sold, he has prostituted his negative by suppressing every legislative attempt to prohibit, or to restrain, this execrable commerce. And that this assemblage of horrors might want no fact of distinguished dye, he is now exciting these very people to rise in arms among us and to purchase that liberty of which he has deprived them by murdering the people on whom he obtruded them."<sup>7</sup>

Mr. Bancroft says that "These words express precisely what had happened in Virginia."<sup>8</sup> It is true that this portion of the Declaration was stricken out by Congress before it was published to the world; but it cannot be questioned that Mr. Jefferson expressed the declared sentiments of the leading citizens of Virginia. Mr. Munford has deep implications in his statement that "it was ominous of her future experience with respect to this baneful subject, that the voice of Virginia was then silenced (in Congress) in deference to the States of the far South and certain of their Northern sisters."<sup>9</sup>

Mr. Jefferson said that the clause was stricken from the Declaration,

"in compliance with South Carolina and Georgia, who . . . still wished to continue it (slavery). Our Northern brethren also, I believe, felt a little tender under these censures, for though their people had very few slaves, yet they had been pretty considerable carriers of them to others."<sup>10</sup>

And here is what Nicolay and Hay, the biographers of Abraham Lincoln, have said:

<sup>6</sup>*Virginia's Attitude*, p. 19.

<sup>7</sup>*Virginia's Attitude*, pp. 19-20.

<sup>8</sup>Bancroft, *History of the United States*, Vol. IV, p. 445.

<sup>9</sup>*Virginia's Attitude*, p. 20.

<sup>10</sup>*Writings of Thomas Jefferson*, Ford, p. 28.

<sup>2</sup>Vol I, p. 119.

<sup>3</sup>Vol. III, p. 410.

<sup>4</sup>Burke's *Works*, Little, Brown and Co., Vol. II, p. 135.

<sup>5</sup>*Journal of House of Burgesses*, p. 131, and Tucker's *Blackstone*, Appendix, note H, Vol. II, p. 351.



"The objections of South Carolina and Georgia sufficed to cause the erasure and suppression of the obnoxious paragraph. Nor were the Northern States guiltless; Newport was yet a great slave mart, and the commerce of New England drew more advantages from the traffic than did the agriculture of the South."<sup>11</sup>

Nicolay and Hay cannot be classed as writing from a Southern standpoint.

The protests in Virginia against the slave trade were not isolated. Many of the counties adopted resolutions as early as 1774. In August of that year the Virginia Colonial Convention passed strong resolutions:

"We will neither ourselves import, nor purchase any slave or slaves imported by any other person, after the first day of November, next, either from Africa, the West Indies, or any other place."<sup>12</sup>

On September 5, 1774, when the Continental Congress assembled for the first time, the Virginia delegates submitted a memorial, from which I quote the following:

"The abolition of domestic slavery is the great object of desire in those colonies where it was, unhappily, introduced in their infant state. But, previous to the enfranchisement of the slaves that we have, it is necessary to exclude all further importations from Africa. Yet, our repeated requests to effect this by prohibitions, and by imposing duties which might amount to a prohibition, have been hitherto defeated by His Majesty's negative; thus preferring the immediate advantage of a few British Corsairs to the lasting interests of the American States, and to the rights of human nature deeply wounded by this infamous practice."<sup>13</sup>

Mr. DuBois says that "Virginia gave the slave trade a special prominence and was in reality the leading spirit to force her views (that is, against slavery) on the Continental Congress."<sup>14</sup>

Before the Proclamation of the Declaration of Independence, Virginia adopted a written constitution and Bill of Rights. In the preamble to the constitution the King is

condemned for "prompting our negroes to rise in arms among us—those very negroes whom, by an inhuman use of his negative, he has refused us permission to exclude by law."<sup>15</sup>

And yet today the Virginia people are laughed at because her Bill of Rights declares "that all men are by nature equally free and independent, and have certain inherent rights, of which when they enter into a state of society, they cannot, by any contract deprive or divest their posterity; namely, the enjoyment of life and liberty, with the means of acquiring and possessing property, and pursuing and obtaining happiness and safety."<sup>16</sup> In the face of this laughter is the outstanding fact that against the protest of the majority of the Virginia people, as expressed through their official representatives, the King of England and his Ministers, Northern Colonists who were making money out of the inhuman traffic, and Colonies farther south, joined hands to break down this opposition and to fasten this system upon our people.

Mr. Bancroft declares that "Virginia moved from charters and customs to primal principles. . . . She summoned the eternal laws of man's being to protest against all tyranny. . . . At the bar of humanity Virginia gave the name and fame of her sons as hostages that her public life should show a likeness to the highest ideals of right and freedom among men."<sup>17</sup>

Here then, very inadequately, is the recital of Virginia's attitude as a Colony. For more than 150 years, against her protests and appeals and statutes, the slave traffic had continued, until, upon the assumption of statehood by Virginia in 1776, out of a population of 600,000, more than two-fifths were Negro slaves.

<sup>11</sup>Abraham Lincoln, *A History*, Nicolay and Hay, Vol. I, p. 314.

<sup>12</sup>Quoted by DuBois, *Suppression of the Slave Trade*, p. 43.

<sup>13</sup>*Idem*, p. 43.

<sup>14</sup>*Idem*, p. 45.

<sup>15</sup>Hening's *Statutes*, Vol. IX, pp. 112-113.

<sup>16</sup>Hening's *Statutes*, Vol. IX, p. 109.

<sup>17</sup>*History of the United States*, Bancroft, Vol. IV, p. 119.



In 1778 the General Assembly of Virginia provided by law "that from and after the passing of this act no slaves can hereafter be imported into this Commonwealth by sea or land, nor shall any slave so imported be sold or bought by any person whatsoever"; and it was further provided that if a slave were brought into the state, he "shall upon such importation become free."<sup>18</sup> Ballagh says, "Virginia thus had the honor of being the first political community in the civilized modern world to prohibit the pernicious traffic."<sup>19</sup>

The next thing that occurred in the unfolding of the great drama—shall we say, the unfolding of the great Tragedy?—was the donation by Virginia of the Northwest Territory, an imperial domain from which were created the States of Ohio, Indiana, Illinois, Michigan, and Wisconsin—a domain which had been conquered by Virginia soldiers, under the leadership of the great Virginian, George Rogers Clark, acting under a commission given him by Governor Patrick Henry and the Virginia State Council. John Fiske, the New England historian, says, "It was Virginia that had actually conquered the disputed territory . . . Virginia gave up a magnificent and princely territory of which she was actually in possession."<sup>20</sup>

On the very day that Virginia deeded this enormous territory to the United States (March 1, 1784), Mr. Jefferson reported the Ordinance of 1784. It declared that after the year 1800, slavery should never exist in any portion of the vast domain west of a line drawn north and south between Lake Erie and the Spanish dominions of Florida. If this clause had been adopted, slavery would have been excluded not only from Ohio, Indiana, Illinois, Michigan, and

Wisconsin, but also from the country south of it, from which were afterwards formed the States of Kentucky, Tennessee, Alabama, and Mississippi. Six states voted for it—one less than the necessary majority. In 1787 the present Ordinance, forbidding slavery, was enacted into law, and Mr. Fiske says that "No one was more active in bringing about this result than William Grayson, of Virginia, who was earnestly supported by Lee."<sup>21</sup>

Munford is right in declaring that "The supreme opportunity for suppressing the importation of slaves and thus hastening the day of emancipation came with the adoption of the Federal Constitution. . . . With every increase in the number of slaves the difficulties and dangers of emancipation were multiplied. The hope of emancipation rested in stopping their further importation and dispersing throughout the land those who had already found a home in our midst."<sup>22</sup> Despite Virginia's protests and appeals, the slave trade was legalized by the Federal Constitution for an additional period of twenty years; and as Munford well says, "The nation knew not the day of its visitation—with blinded eyes and reckless hand it sowed the dragon's teeth."<sup>23</sup> This action is declared by John Fiske of New England to have been "A bargain between New England and the far South. . . . New Hampshire, Massachusetts, and Connecticut," he says, "consented to the prolonging of the foreign slave trade until 1808; and in return South Carolina and Georgia consented to the clause empowering Congress to pass Navigation Acts and otherwise regulate commerce by a simple majority of votes."<sup>24</sup>

That bargain between these three New

<sup>18</sup>Hening's *Statutes*, Vol. IX, p. 471.

<sup>19</sup>*History of Slavery in Virginia*, Ballagh, p. 23.

<sup>20</sup>*Critical Period of American History*, Fiske pp. 191, 195.

<sup>21</sup>*Critical Period of American History*, Fiske, p. 205.

<sup>22</sup>*Virginia's Attitude*, p. 29.

<sup>23</sup>*Ibid.*, p. 29.

<sup>24</sup>*Critical Period of American History*, Fiske, p. 264.



England states and the two Southern states had in it the dynamite which later sent hundreds of thousands of men to bloody graves on fields of battle; and the bargain was a cold-blooded one for the sole purpose of enriching pocketbooks at the expense of traffic in human flesh.

I wish I had time to quote the great speech of George Mason of Virginia, in which he uttered a prophecy and warned of a coming judgment if Virginia's protest was unheeded. John Fiske says, "These prophetic words of George Mason were powerless against the combination of New England and the far South."<sup>25</sup> The action of the National Government, says Munford, "was deplorable because it placed the imprimatur of its supreme law upon the morality as well as legality of the slave trade. . . . New England and the North were not menaced. . . . Beneath the hot skies of the South was the land to which with unerring instinct the Trader piloted his craft freighted with ignorance and woe."<sup>26</sup>

This act of extension was condemned in unmeasured terms by Governor Randolph and Mr. Madison of Virginia.

In his message to Congress 1806-07, President Jefferson brought to the attention of that body that the time was now at hand when the slave trade could be abolished, and an act was accordingly passed prohibiting the trade; but it had flourished for so long a time that it was now extremely difficult by simple statutory enactment to put an end to it. Slaves were being poured into the West Indies and Brazil, and slave traders began at once to "bootleg" them into the United States; New England ships, owned and manned by citizens of New England, sending ship-loads of rum to Africa and trading this for slaves. I am not implying that New England had the monopoly

in this matter. Doubtless there were ships owned by Southern slave traders also, and certainly if there were slave sellers, there were slave buyers. I will refer to this phase of the matter later.

Even as late as 1861, this inhuman traffic was going on, despite the laws against it, and the United States Government was trying to suppress it. I have on file a letter from a kinsman of mine, Captain Jack Eggleston, of Mississippi, who at the outbreak of the War of 1861 was a lieutenant in the United States Navy. In this letter he describes the capture, by a United States warship on which he was an officer, of a slave ship owned and manned by citizens of Maine. The capture was made off the coast of Cuba, and the ship was filled with captives from Africa.

In 1810 President James Madison of Virginia called attention to the fact that slaves were being illegally imported, and he urged Congress to pass laws to stop the evil. In 1816 he again called attention to it, and it was in 1819 that Congress, under the leadership of two Virginians, Charles F. Mercer and John Floyd, passed a bill requiring the President of the United States to use armed cruisers off the coasts of Africa and America to suppress the trade. Hugh Nelson of Virginia, in the U. S. House of Representatives, attempted to get a law passed fixing death as the punishment for violating the law in reference to slave importation. In 1841 President Tyler of Virginia called for further enactments against the suppression of the traffic, and spoke of "the abandoned and profligate of other nations" being also engaged in it.

Henry A. Wise, of Virginia, Consul at Rio de Janeiro, made frequent reports to the Department of State in reference to the violation of the law in Brazil, where importation of slaves had been prohibited in 1831; and in a letter written February 18,

<sup>25</sup>*Critical Period of American History*, Fiske, p. 264.

<sup>26</sup>Munford, *Virginia's Attitude*, p. 32.



1845, he said to the Secretary of State at Washington:

"I implore the President of the United States to take a decided stand on this subject. You have no conception of the bold effrontery and the flagrant outrages of the African slave trade. . . . Every patriot in our land would blush for our country, did he know and see as I do how our citizens sail and sell our Flag to the uses and abuses of that accursed practice."<sup>27</sup>

I have said something about Virginia statutes against slavery. Bear in mind that up to 1776, under the British rule, slaveholders were forbidden to free their slaves except with the permission of the King's Council. Numerous acts were passed by the General Assembly of Virginia from 1782 to 1803, strengthening the laws against slavery. Under these laws the manumission of slaves began to appear. At the close of the Revolution there were about 3,000 free Negroes in Virginia. In the next ten years there were 13,000; and in 1810 there were 30,570. But this raised a new problem: The presence in a state controlled by white men, of a growing body of Negroes not possessing the privileges of the whites and not amenable to the restrictions imposed upon the slaves. The problem was a very serious one, and in 1806 acts were passed providing that no slave thereafter freed should remain in Virginia. This was amended in 1819 by an act authorizing the County Courts to permit such freedmen as were "sober, peaceful, orderly, and industrious to remain in the State."<sup>28</sup>

These statutes embarrassed the work of emancipation, but they stimulated the sentiment for the colonization of the freedmen. Despite the great difficulties, slave-holders continued to emancipate.

The records show beyond question that up to 1830-31 there was a steadily growing body of public opinion in Virginia, and indeed throughout most of the South, that

slavery was an economic, moral, and social evil. It is not claimed that all the Virginia leaders were in favor of emancipation, but the school of thought in favor of it was becoming steadily more powerful. The records show that serious attempts were made to find a way for emancipation which would not do great evil both to the Negro and to the white.

With this steady growth of public opinion, matters came to a crisis in 1832, when a committee of the Virginia legislature brought in a report which stated "that it is inexpedient for the present legislature to make any legislative enactment for the abolition of slavery." I believe it can be maintained beyond a question that this committee of the legislature would not have brought in this report, if there had not occurred the Southampton County insurrection in August 1831, and if it had not been known that this insurrection of the slaves was initiated and encouraged by incendiary literature sent in from the North through secret channels. The leader, Nat Turner, a Negro preacher, had been accorded the privilege of education, and one of his lieutenants was a free Negro. The result of this massacre was that 57 whites, mostly women and children, were butchered.

Imagine the feelings of the people of Virginia when they saw these preliminary effects, and saw that their efforts for peaceful emancipation were being subverted by enemies in the North who were trying to incite the Negroes to insurrection and massacre! It can readily be seen that these occurrences put a weapon in the hands of those who preferred for selfish ends to maintain slavery, and that they handicapped the friends of emancipation. In December, 1831, four months after this massacre, numerous petitions were presented to the Virginia General Assembly, praying for the removal from the state of all free Negroes, and those in favor of emancipation

<sup>27</sup>*American Slave Trade*, Spear, p. 81.

<sup>28</sup>*History of Slavery in Virginia*, Ballagh, p. 125.



prayed for the immediate enactment of laws looking thereto. It is a significant fact that the discussions in that Assembly were, as Munford well says, "more notable for the fierce arraignment of the institution than for the presentation of practical plans for its abolition."<sup>29</sup> The problem bristled with difficulties.

In 1831, William Lloyd Garrison, a New England Abolitionist, established his paper, *The Liberator*, and began his violent crusade, in which he advocated the immediate emancipation of all slaves without compensation to the owners, despite the different example recently shown by Great Britain in the West Indies.<sup>30</sup>

What background was there to the body of public opinion that was given utterance in the Assembly of 1831-32? This has been touched upon briefly; but let me mention some of the Virginians who had consistently stood for emancipation: George Washington, Richard Henry Lee, George Mason, Edmund Randolph, James Madison, Thomas Jefferson, John Marshall, James Monroe, Patrick Henry, John Tyler, Sr., St. George Tucker, John Randolph of Roanoke, Benjamin Watkins Leigh, F. W. Gilmer, William Wirt. These are a few of the distinguished names; but where could a stronger background be found?

And in this Virginia Assembly of 1831-32 were such leaders as Thomas Jefferson Randolph, grandson of Thomas Jefferson; Thomas Marshall, son of Chief Justice Marshall; James McDowell, afterwards congressman and governor of Virginia; Charles J. Faulkner, later congressman and Minister to France; William Ballard Preston, afterwards congressman and Secretary of the Navy; and others whom I will mention later. When the committee of the Virginia Assembly of 1831-32 brought in a report stating that it was inexpedient for that

legislature to make any enactments for the abolition of slavery—a report directly influenced by the lawlessness of Northern abolitionists—William Ballard Preston moved that the word "expedient" be substituted for the word "inexpedient" in the report of the committee, and Mr. Bryce moved as a substitute for both that the Commonwealth provide for the immediate removal of the Negroes now free and those who may hereafter become free, believing that this will absorb all our present means. Mr. Bryce's substitute was adopted by a vote of 65 to 58. And the House then passed a bill which provided for the deportation and colonization of the free Negroes and of such as might become free thereafter. And the measure carried an appropriation of \$35,000 for 1832, and of \$90,000 for 1833, and this was adopted by a vote of 79 to 41.<sup>31</sup>

In urging its passage, William H. Broadnax stated that many slave owners "would manumit their slaves if means for their removal were furnished by the State, but who could not if the additional burden of removal were placed upon them."<sup>32</sup> Munford says that "This bill, so fraught with far-reaching consequences, was subsequently defeated in the Senate by one vote."<sup>33</sup> My impression is that it was defeated in the Senate committee by one vote. Ballagh says, "The will was not wanting, but method unhappily was."<sup>34</sup>

So depressing and discouraging was this failure to pass the Bryce measures, that many of those in favor of emancipation despaired of relief, and many reluctantly accepted the institution as permanent.

(TO BE CONTINUED)

J. D. EGGLESTON

<sup>31</sup>*Journal of House of Delegates*, 1832, pp. 109, 110, 158.

<sup>32</sup>*Virginian History of African Colonization, Slaughter*, p. 48.

<sup>33</sup>*Virginia's Attitude*, p. 47.

<sup>34</sup>*History of Slavery in Virginia*, Ballagh, p. 138.

<sup>29</sup>*Virginia's Attitude*, p. 46.

<sup>30</sup>*Robert E. Lee*, Bruce, p. 70.



## THE CONFERENCE AS A FACTOR IN TEACHING ENGLISH COMPOSITION

THE conference has long been recognized as a valuable factor in teaching English composition. More than thirty years ago Barrett Wendell was employing it with marked success at Harvard. There it was used successfully, too, by Le Baron Russell Briggs. As early as 1901 Robert Herrick and other Harvard graduates made the conference compulsory in their composition classes in the University of Chicago. A survey made in 1926 of colleges and universities located in the United States proves the conference to be wide-spread and well established in college English departments.<sup>1</sup>

Of the seventy five colleges and universities examined at that time 82% provided conferences for all students; 8% for poor students only, while but 10% made no use whatever of the conference.

Of the colleges thus examined, 47% were Eastern; 24% were Southern; 21% were Central; 8% were Western—west of the Rockies. Of these colleges and universities 53% were co-educational; 32% were women's colleges; 14% were men's colleges. The survey therefore seems to have examined a fairly representative group. The institutions which made the conference obligatory were, in order of frequency, (1) the state universities, (2) women's colleges, (3) Southern colleges, (4) small colleges. Of the Central group of colleges, 27% required weekly conferences.

The number of conferences required by these seventy-five colleges varied. Thirty-five per cent gave two or three conferences a semester; 18% gave fortnightly conferences; and 6% gave weekly conferences; ten gave monthly conferences. The length

of these conferences was not less than ten minutes apiece, nor more than twenty minutes.

The National Council of Teachers of English had recommended as early as 1922 that a conference be provided every two or three weeks for every composition student needing it, the length of the conference to average fifteen minutes per student, but to vary from one minute to one hour as the case seemed to demand.<sup>2</sup>

Not only is the conference wide-spread and long established in the field of English composition, but by many experts it is considered well nigh indispensable. Shipherd holds that no decent composition teaching can be done without individual conferences with every student. Indeed, none need be attempted. Conversely, effective composition teaching, he contends, begins with the individual personal conference, and continues by means of it. "One conference" to him "is worth 20 red-inked or blue-penciled themes returned."<sup>3</sup> E. C. Beck writing in *The English Journal* declares, "The conference method has established itself as the most successful method of teaching English."<sup>4</sup> E. M. Hopkins also insists, "Successful teaching further requires opportunity for personal work with individual students."<sup>5</sup>

In this personal character of the conference inheres its chief value. Thus it can be made a medium for securing better understanding between student and teacher, not only in regard to matters of composition, but in regard to intellectual points of view. Through the conference the instructor has a valuable opportunity for analyzing

<sup>2</sup>E. M. Hopkins, *The Labor and Cost of Teaching English*.

<sup>3</sup>H. R. Shipherd, *The Fine Art of Writing*, p. 18.

<sup>4</sup>E. C. Beck, "Composition in State Teachers Colleges," *English Journal*, Vol. XVIII, 594.

<sup>5</sup>E. M. Hopkins, *Labor and Cost of Teaching English*, p. 26.

<sup>1</sup>H. R. Shipherd, *The Fine Art of Writing*, pp. 329-330.



and comprehending student psychology and student reactions to his teaching. Moreover, the conference is a valuable method of teaching in that it recognizes individual differences. As Cox points out, the conference can be made highly individual, flexible, and stimulating, if animated by a spirit of frankness, friendliness, and tact. In his own humorous account of a conference with a blundering and sentimental sophomore<sup>6</sup> who had elected to write an unreal and hysterical fantasy, Cox shows how the conference may be used not only to point out obvious errors, but to check insincerity by reference to reality, to stimulate observation, to warn against overstatement and to arouse in the student's mind consciousness of his readers, and their probable reactions to his work. Nowhere in teaching is there more need of a sense of humor modified by tact.

Shipherd, too, advises the use of conference to establish understanding between student and teacher, particularly at the beginning of the year.<sup>7</sup>

He counsels us to remember that the problem of each composition is unique. To save the time of the conference for discussion, he advises that the instructor read and mark the manuscript beforehand. Occasionally, however, he would read the student's theme with him, swiftly and appreciatively. The tactful conference should lead the student who is failing, to see that the good points in his theme are neutralized by his errors. To Shipherd the conference is the occasion for the instructor's hardest and most vital teaching. For the sake of greater definiteness regarding the use of the conference, let us examine the employment of it in specific cases:

Under the Dalton plan, group conferences rather than individual conferences

are frequently used to (1) clarify and (2) direct activities which the pupil may have been carrying on in solitude.<sup>8</sup> A report from the University High School, Madison, Wisconsin, dated 1920 shows how the conference has been employed with success in the field of secondary school English:<sup>9</sup>

1. Here themes were corrected entirely by means of the individual conference.
2. The instructor corrected four to six themes for each student, noting habitual misusages.
3. The instructor kept a record sheet for the peculiar failings of each student.
4. At the conference the pupil was shown his papers, and led where possible to discover his errors.
5. The student, told where to watch himself, was then sent away to correct his own themes. At the next conference period he must bring in a report of the preceding conference.

In the English guidance program of the University of Chicago High School several interesting uses of the conference developed.<sup>10</sup> Marked improvement was secured by using personal conferences with deficient pupils. These conferences were from five to fifty minutes as occasion required. Assembled data as to his shortcomings furnished by instructors' reports, placement tests, and the like were placed before each student.

There were three major causes for deficiency: (1) Carelessness (2) Lack of application of the principles of usage (3) Ignorance of language conventions. The responsibility for eliminating the first two causes was put squarely up to the student. Pupils whose cases revealed ignorance or a lack of skill were given individual help

<sup>8</sup>Stephens, *Individual Instruction in Teaching English Composition*.

<sup>9</sup>Simons, *English Problems in the Solving*, p. 107.

<sup>10</sup>Lyman, *The Enrichment of English Curriculum, Supplementary Education Monograph*, pp. 145-150.

<sup>6</sup>Sidney Cox, *The Teaching of English*, pp. 162-172.

<sup>7</sup>H. R. Shipherd, *The Fine Art of Writing*, pp. 35-38.



followed by personal work in addition to regular class work.

A second use of the conference in the University of Chicago High School was to discover by means of it the character of the students' voluntary reading and to guide such reading into more desirable channels. The students were told that the teacher was interested in the reading they did when they followed their own bent. Student and teacher exchanged informally opinions about books, authors, characters in fiction and interesting incidents. While the University High School did not utilize these conferences for that purpose, they might easily suggest to instructor and to student assignments for either oral or written reports. A third very important use of the conference by the University of Chicago High School, was directed toward the guidance and encouragement of gifted students. These students selected from various sections were interviewed to discover the nature of their particular flair for writing, to determine the type of writing of most interest to the individual, and to offer guidance and constructive criticism.

Another interesting experiment with the conference is discussed by E. S. Noyse and Carroll S. Towle in their articles on "The Awkward Squad," at Yale.<sup>11</sup> Since Yale has no courses in freshman composition, it has been necessary to provide for those students who on their comprehensive English examinations received a grade of 65 or lower. Besides the class work provided for the awkward squad, ten minutes or more is required for conference with each student every week until his deficiency has been made up. These conferences are used (1) to show the individual what conventions he has broken in his theme, and (2) to indicate the advantages to be gained by revision. In order not to confuse the stu-

dents, only two or three errors are chosen for discussion at any conference. There is individual instruction, a recognition of individual differences. These conferences are compulsory. Energy is focused on trying to make the student see that only by observing the established conventions of language can he make his thought intelligible to others. The instructor uses every effort to avoid condescension and show of authority and to maintain a slightly humorous view, the object being to keep the student alert but not too tense.

Warren Shepard recognizes three types of conference:

1. The individual conference on the individual theme.
2. Group conference with three to five students.
3. The individual conference on a series of themes.<sup>12</sup>

The first type he does not altogether approve of, because it takes much of the instructor's time, and because about some themes there is really nothing to say. He thinks the student group conference valuable. Here each student reads his own theme and receives criticism from the other members of the group. Each of the five or six students in the group has a chance to criticize and to be criticized. The timid student in this situation feels more at ease than in the class, or in the individual conference with the instructor, and is more likely to develop a sense of personal responsibility to the group and to become interested.

This type of conference may lead to a third: the individual conference on a series of themes. Here the instructor sums up his criticisms of the student's work through a series of papers. Through the group conference the instructor has already become

<sup>11</sup>*English Journal* (College Edition), Vol. XVIII, 672-680.

<sup>12</sup>Warren Shepard, "Three Types of Conference," *English Journal* (College Edition), Vol. XIX, pp. 387-389.



familiar with the student's weakness, both as a writer and as a critic. These he can place before the student with specific examples. The conference gives opportunity to encourage the student of ability to continue in the field of writing. Conversely, the student of no ability should be shown his limitations, and steered into some other course.

In my own experience in teaching at Shorter College, Georgia, 1911-1921, I found the conference invaluable as an occasion for unearthing interesting material for theme assignments. Take for instance the case of Dorothy, who had spent her childhood and college preparatory years in Alaska. Her themes, though mechanically correct, were thin and dull. Only after several conferences could she be brought to loosen up, and to see that while Alaska might seem commonplace to her, it held great interest for her classmates. Betty was led to write about the jail where John Howard Payne had been imprisoned in her native Dalton. Helen was coaxed into writing stories of Chattanooga instead of using second-hand material about the Dunkards; and Lee Ella was encouraged to verify a legend of the Coosa River that she had heard as a child from a friend of her father's. This story, by the way, after finding a place in the college newspaper and the town newspaper, was developed into a successful play. Florida students under questioning remembered local legends of Spanish occupation, of Indians and of pirates. But for the individual conference, these students would have overlooked this very interesting and unusual material.

The chief problem that remains in regard to the conference is that of its relation to the teaching load. The Yearbook of the American Association of Teachers College, 1926, has suggested one solution. Whereas this association advises 16 hours of teaching for other instructors, it advises

only 12 hours as the teaching load of the English teacher. Under this system the teacher could put in four or five hours of conference a week. Another suggestion, this from the National Council of Teachers of English, is to count as laboratory work all time spent in conference, and in theme correcting.<sup>13</sup> Under this system five or six conference hours a week are recommended for each instructor.

In teachers colleges where the teaching load makes it exceedingly difficult to employ the individual conference, E. C. Beck, of the University of Florida, and of the State Teachers College, Peru, Nebraska, suggests that student leaders and readers be put in charge of conference groups.<sup>14</sup>

The plan which he worked out through several years, 1924-1926, is as follows: He chose a group of five students from the candidates for the B. A. degree. To each of these he assigned six freshmen. The instructor spent an hour per week in conference with these student leaders, discussing with them problems, and procedures, forecasting the composition assignments for the coming week, and suggesting the points to be criticized in the next themes. A leader had 15-minute conferences every week with each of the six students in his group. As compensation for this time the student leaders were given two hours credit apiece for practice teaching by the Superintendent of the Practice School. Each freshman in these conferences was given the specific help he needed. To one comma usage was taught; another was helped with spelling; still another was shown the need for condensing and clarifying his ideas by a simple vocabulary. A fourth was instructed to rearrange his material for clarity and interest. To determine the needs of individuals, use

<sup>13</sup>E. M. Hopkins, *Labor and Cost of Teaching English*, p. 26.

<sup>14</sup>E. C. Beck, "Composition in State Teachers Colleges," *English Journal* (College Edition), Vol. XVIII, pp. 593.596.



had already been made of the Cross English Test, Form A. Beck collected data from this experiment for over two years, and from 184 students. His conclusions were that students who had been given these conferences did "truly better" than non-conference freshmen. There was meanwhile no loss of social contacts, for the class period taught by the regular instructor preserved these. The conference leaders, too, had benefited in that (1) they had been placed in an actual teaching situation, (2) they had acquired a sympathetic understanding of freshmen, who after all are only three months or so older than high school seniors, (3) they had practice in analyzing student difficulties and in remedial work for individuals in the groups, (4) they had come in close contact with the instructor and had had the advantage of broad experience. The college meanwhile had better results and more efficient teaching at no increase of cost.

This study of the conference has shown its range, scope, and possibilities. However, the success of the conference must depend always on the personality of the instructor, his insight, sympathy, humor, and tact. There is no one way to make the conference effective. Each instructor must take from the practice of others that which meets his own teaching situation and the individual needs of his students, and in many cases he must find his own methods of approach.

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ANNE W. STEVENS

### FOURTH GRADE STANDARDS AND OBJECTIVES FOR THE TEACHING OF ART

IN CONTINUING the formation of these art standards into the grammar grades it was felt that some general objectives for all work in the three upper grades should be assembled first, and also the general standards in art for the grammar grades. These were done in a joint meeting of the supervisors of the grammar grades, the directors of training, and the members of the art department. They were planned to serve as a check on the art objectives formulated by the individual committee for each grade and so to unify the work of the three committees.

As in formulating the objectives for the lower grades, acknowledgment is made of the help received from various books on art in the grades, as: Mathias's two books, Sargent and Miller, Boaz, etc.

#### GENERAL OBJECTIVES FOR THE GENERAL WORK OF THE GRAMMAR GRADES

All round development by means of:

1. Development of skills in tool subjects
2. Development of desirable habits of work

The standards and objectives here given were assembled by the two supervisors of the fourth grade in the Training School, Mrs. J. L. Fristo and Mrs. Lila Milliken, and the members of the art department, Miss Alimae Aiken and the author. Sets of objectives for the first three grades were prepared in a similar manner some time ago, and appeared in the VIRGINIA TEACHER for July, 1929.



3. Appreciation for fine arts
4. Development of habits of social co-operation
5. Acquaintance with knowledges and facts necessary for complete living and understanding social processes.
6. Development of desirable physical habits
7. Attitude of looking for beautiful in nature and life

#### GENERAL OBJECTIVES IN ART IN THE GRAMMAR GRADES

By the end of the grammar grades the average child should:

A. Have arrived at ability to continue a problem through a period of time with enjoyment—sustained effort—and enjoy a conscious mastery of materials and abilities.

B. Have arrived at a considerable degree of independence in his thinking along art lines, and so be able to initiate and recognize problems of worth and of some proportions in the art field.

C. Have been given a comparatively wide range of materials "which he knows and can use with sufficient will to carry out" his purposes to his own satisfaction; and should feel responsible for the care of materials with which he works.

D. Have become sensitive to the beauty in his everyday surroundings in nature and objects of art and recognize the various art problems in his daily living situations.

E. Take and give constructive criticism in a wholesome spirit; and take pride in good standards of workmanship.

F. Find satisfaction in the usefulness of objects made for society at large as well as for personal use.

#### GENERAL OBJECTIVES IN ART IN GRADE IV

By the end of the fourth grade the average child should:

A. Have become more independent in his thinking in art problems through closer observation of his surroundings.

B. Have a helpful, wholesome attitude in giving and taking criticism of his work; be somewhat conscious of superior standards of workmanship and strive more than in the lower grades toward such a standard; and be able to continue a problem with sustained interest through several days.

C. Have arrived at some degree of conscious mastery of materials and abilities; enjoy such mastery; and feel a greater responsibility for the care of materials than previously.

D. Enjoy the making of objects which are useful, not only to himself but to others in his social environment.

E. Be growing in his sensitiveness to beauty in nature and in objects of art.

#### OBJECTIVES IN DESIGN

By the end of the fourth grade the average child should:

A. Have had practice in the arrangement of motives and development of simple motives for use in surface patterns, borders, etc. This would involve adaptation of natural forms to decorative uses in a more facile way than in Grade III; it includes the application of such decorative motives to certain definite purposes, as linings of booklets, borders on curtains, etc. (Practice in Rhythm and Adaptation).

B. Have had some practice in matching colors; also practice in making different values of a color and in intermediate steps in hue.

C. Know the meaning of terms "warm" and "cool" in regard to color, and have had some experience in balancing these warm and cool colors in a composition.

D. Carry Design Objective A, Grade II, more continuously and consciously into his compositions than in previous grades. This



should be clearly understood in this grade. (Subordination).

E. Be much clearer in his appreciation of the importance of line direction as a balancing element in composition, and of its importance in bringing about emphasis in a composition. (Emphasis, Balance).

F. Cut and draw better letters than in Grade III and appreciate the fact that letters may fill any given space in an interesting way. This will include practice in spacing the letters of a word in a fine way.

G. Have used color in his work unrestrainedly.

H. Have had critical discussions of color compositions as to their beauty and means of acquiring beauty in combinations. Occasionally his own work should be subjected to such criticism.

I. Be led to further enjoyment of rhythmic borders. Some comparison with rhythms in music could be added here.

J. Have arrived at some definite standards for judging margins, as: bottom widest, top next widest, sides equal.

K. Have had some experience in designing such objects as festival cards, magazine covers, etc.

L. Have become conscious of the *need* for a center of interest and of balance in his compositions, as: stage settings, costumes, illustrations of themes, etc. Also have some feeling for space relationships, so that he does not constantly use uninteresting equal spacing in his illustrations, as: sky space same depth as land space. (Emphasis, Balance, Proportion).

M. Have discussed together with his fellows suiting material to its use, shape to use, and also shape harmony as applied in mounting pictures and in lettering on a booklet cover. (Harmony).

See also Objective C under Construction, Grade II.

## OBJECTIVES IN REPRESENTATION

By the end of Grade IV the average child should:

A. Show growth over Grade III in his ability to gather material for use in his illustrations and in all of his art work from pictures and descriptions.

B. Have been encouraged to use drawing in free illustrations in all of his work.

C. Know and show in his illustrations involving sky that sky is lighter as a rule nearer the horizon and darker above.

D. Know and demonstrate in his illustrations that objects nearby are lower on the paper, as well as larger than objects farther away, and also that objects farther away are grayer.

E. Know how to represent characteristic skyline of flat, hilly, and mountainous country.

F. Know that dark objects show best against a light background, and light objects best against a dark background.

G. Have been given the simplest principles in drawing of ellipses and curvilinear objects.

H. Get relative proportions of the parts of objects, as: human forms, trees, buildings, etc., better than previously.

I. Have had practice in giving and taking criticisms of his work in representations with more emphasis than in previous grades laid on the "why" of the criticism.

J. Have had some conscious experience in trying to show simple rectangular objects in different positions, and have been given, as needed, the simplest perspective principles relative to this.

K. Have used various mediums in his illustrative work, more skillfully than heretofore.

L. Use in his work in illustrations the design principles of emphasis, balance, and good spacing, as suggested under standards in design for Grade IV.

M. Have made some further study of



animal and human forms in action, in order to get more expression in his illustrations than in previous grades.

N. Basing his study on the various bird, animal and flower forms learned up to this grade, work out some type forms, as: circles and ellipses for different views of commonly known disc-shaped flowers, rectangles for certain animals, etc., as needed in his different units of work. An effort to show distinguishing details should be included in this study.

### OBJECTIVES IN CONSTRUCTION

By the end of the fourth grade the average child should:

A. Know how to make and use working drawings including simplest drawing to scale, as 1 foot equals 1 inch.

B. Be able and willing to do more careful planning than previously in construction work.

C. Have shown continual growth in ability to fit the material, shape and size of an object to its use, also in ability to fit decoration to object decorated.

D. Show greater satisfaction than heretofore in good workmanship.

E. Be able to construct simple looms, and weave patterns (that are simple, but a step beyond previous grades in difficulty.)

F. Be able to use coil method well in handling clay; to make spouts, arms, etc., with a greater degree of skill than previously.

G. Have added to his knowledge of preparation of raw products two others. (In Virginia tobacco and fish, or apples, are suggested.)

H. Continue to model natural objects with more skill than in Grade III.

I. Have had further experience in using different available materials in construction, as clay, wood, paint, cloth, paper.

J. Know  $\frac{1}{8}$ -in. measurement and use it in work, in addition to others previously learned. Review terms, vertical, etc., given

under Construction Objective A, Grade III.

### OBJECTIVES IN APPRECIATION

By the end of the fourth grade the average child should:

A. Continue to enjoy expression in the various mediums.

B. Have added a third group of carefully selected pictures to his knowledge and appreciation.

C. Have developed some critical ability in studying pictures. This will involve a review of various elements of composition previously studied, as suggested under Design and Representation Objectives, Grade I through III, but may also include rhythm of line as an element to enjoy in pictures, sense of balance, the definite presence of a center of interest and should include study of relative sizes of areas, as to their beauty of spacing.

D. Continue enjoyments as suggested under Grade I through III. Many chances for choices should be made with the question *Why* asked at times.

E. Have gained some appreciation of the art activities of another people to add to that of the Greeks, Indians, etc., of previous grades.

F. Have learned to bring to his daily problems which involve art questions the benefit of his studies in art.

C. Continue to enjoy the work of his fellows and of other artists. This might include appreciation of book-binding and the printer's art, some feeling for plans of an architect in connection with his first drawings to scale.

GRACE MARGARET PALMER.

AMERICAN education costs no more today than it did at any time during the past century . . . The tendency to believe the contrary is promoted by the maladjustments, or lack of adjustments, in the measure and method of school support.—*The Kansas Teacher*.



## NATURE, MUSIC, AND PAINTING

ALL OF us feel some love of Nature; unless we are entirely blind to the things we see about us every day, we cannot help this natural love. All of us, however, do not have a natural love for music, and yet how closely are Nature and music allied. Neither do all of us have a liking for the wonderful paintings the artist has given us—even the paintings of Nature. With these three—Nature, Music, and Painting—so closely allied, it is strange that so many of us like one and have no interest in either of the other two. But with our basic love of Nature, it surely would not take us long to appreciate both Art and Music. The artist, as he portrays Nature, comes close to the heart of God, and the musician, as he converts his feelings about Nature into a wonderful combination of tones, plays at the throne of God, and both attain their "Heaven on earth." We can not all be artists or musicians, but with a true enjoyment of Nature, Music and Art, we do not need to feel unfortunate, at least.

Nature—moonlight on water, early morning mist creeping among the tree tops, the sight of a rose covered with dew, the bright-colored bird as he sings his early morning song; the white-churned foam splashing furiously against the rocky coast; the freshly plowed ground; the rainbow after a shower; the farmer sowing his seed; the laborers gathering the grain; a road in sunlight; the calm, peaceful landscape—all of these increase our happiness and bring us the kind of beauty created by the artist, for "art is man's highest expression for and joy in the beauty of Nature." Nature is the master teacher of the artist. She is as inexhaustible in her effects as the organ is in its numberless stops, when it creates the beautiful tonal effects of the rich, deep-throated diapason, of the poignant strings, of the soft flutes and the beautiful vox humana.

Recently I went to an organ and piano recital, and as I listened to each piece, I realized how closely akin Music, Nature, and Painting really are. Every piece, or every change in tone color brought to my mind a picture, some picture of Nature which the musician has created in tones and the artist has created in image and color. The love of Nature leads the artist to paint landscapes just as it leads the poet to write great lyrics and the musician to let his feelings overflow in beautiful tones; each forgets his own individuality for the moment, as he becomes absorbed in the beauty of his natural surroundings, and then he transmits his own individual feeling about what he sees or hears to us, in tone and color. "He is fond of Nature for its own sake." And yet how late it took man to realize this. It was not until the seventeenth century that artists began to study and paint the landscapes in this spirit.

As I sat at the music recital and heard Benedict's *Sweet Repose is Reigning Now* played on the organ, and as the singing strings pierced through the soft flute accompaniment, I thought of that first real Dutch landscape painter, Meindert Hobbema, and his delightful picture of the *Avenue of Trees*. It is a composition of vertical lines in opposition to horizontal; an arrangement of the spaces of Nature entirely without adornment, we might almost say; or, at any rate, portrayed just as the artist found it. Some may be inclined to think that his work is homely and even uninteresting; some say that it doesn't "soar," but "walks afoot like the common people." This may be an adverse criticism, but as for me, I like to walk with the common people. It gives one a feeling of security, of peacefulness, of solidity that is sometimes most comforting. Certainly Hobbema was not inventive like Claude Lorrain, who invented a formal, classic, cold landscape; he did not draw an idea from his own imagination. And yet, if one has keen and true insight into things of



Nature just as they are, and a sincere sympathy with those things, this may just as surely be imagination. It was this kind of imagination that Hobbema possessed. He must have loved the countryside, studied it as a true nature lover, because he has depicted it with such intimacy and delicacy of truth that one can visualize the road to Middleharnis as plainly as the artist saw it over two hundred years ago. How wonderful to think that by the line of the rugged poplars, by the use of the clouds, by the use of color, of lights and shadows, we can read the message that Nature had for us in that scene: self-reliance and smiling peace, matter-of-factness, and sweet and intimate simplicity.

During the recital, when the organist changed for the string stop, that of the sonorous bourdon and diapason stops, I immediately thought of Homer Martin's *View on the Seine*, for there is something in his picture which has "less a suggestion of songfulness in it than that of music traveling on and on." "There is a suggestion that the ether is a tidal ocean connecting the fragment of circumstance with infinity," I once heard someone say. In the line of the poplars on the right side of the picture, each reaching for the sky, there is a sense of "springing adoration," with a simplicity that inspires reverence. I read once that Mrs. Martin had said of her husband's paintings that there was an "enveloping atmosphere which bound all things together and made harmony." This is most surely true, for one who can bind simple severity, a remoteness, and even a certain "savagery" together in a sunny and peaceful landscape is a master of harmony.

As the organist proceeded with his selection, the tones of the calm, imperturbed wood winds came to my ear, and I was reminded of the early painters, among them, Ruisdael, who painted the *Landscape with Mill*. His landscape has an air of stern reality, just as do the notes of the wood

winds, and the noblest feature of his scenes is the fine sky with its masses of clouds. Surely none of the Dutchmen of the seventeenth century had been so impressed with the "vastness and buoyant force and freedom of the sky" as Ruisdael.

Next on the recital came a pianist who interpreted MacDowell's *Scottish Tone Poem* with real depth of feeling. One could almost hear the fierce sea, pounding against the rocky coast and visualize one of Winslow Homer's elemental sea pictures, *The Northeaster*, "where the crests of the waves look like inlays of white marble on lapis lazuli." He could almost hear "the surge and thunder of the Odyssey," just as one can when he looks at a Winslow Homer. One felt that there was "evidence of a great mind, for the time being, unreservedly consecrated to great ends and expressing itself in an imagery of grandeur and unduring suggestiveness," when one could so successfully portray the elements of Nature, either in Music or Painting.

Near the close of the recital, an organist played some of Bach's numbers, for no recital is ever complete without some of his works since he is the greatest of all masters of the organ. The familiar strains of Bach seemed so firm, so comforting. I heard decided rhythm, so much repetition and contrast in the entrance of first one voice and then the other, that I immediately thought of Millet's pictures, which have in them so much balance, so much contrast, so much rhythmic effect. I saw *The Gleaners* and *The Sower*, and how Millet, by his use of line, form, color, light and shade, made us feel all of these things which go to make up his pictures. In *The Sower* we see a man with his weight planted equally on both feet, and yet not in a stationary position, for he has the freedom and naturalness of life. We can read the character of all Millet's figures as he uses lines, color, light and shadows to represent them to us, just as we know Bach's characteristics through the in-



terpretation of his free, yet stately organ music.

The concluding numbers on the program were two piano numbers, Mendelssohn's *Spring Song*, and Chopin's *Nocturne in D Flat Major*. The first number reminded me of that school of artists at Fontainebleau-Barbizon, who painted so delightfully, and I thought of Corot and his *Dance of the Nymphs*. The beautiful tones of the piano are due to a perfect relation which exists between the different parts, and in a picture it seems that "tone is the result of all colors being so perfectly related to one another that the vibration or rhythm of the whole color harmony is increased." Corot had a great love for Nature and loved especially the early dawn and the late evening, when the light is very faint and in the hush the trees "loom up like quiet spirits." Nature is never wearisome by always being the same, and Corot gives us this in his pictures. "His artistic life was filled with the beauty of the light and air. These he painted with a great singleness of aim and great poetic charm." Most of his work is in "a light silvery key of color." He has surely never had a superior in producing the pervading light of morning and evening. Surely, for this, if for no other excellence, he most deservedly holds a high rank, for one who can portray such lovely things in Nature as Corot did, can take his place in my list of the great, at any rate. The *Spring Song* also brought to my mind a most charming picture, *Springtime on the Delaware*, by Cullen Yates, which I had seen only recently, but which seemed most adequately expressed by it.

As the last number was played, the rich tonal effects of the *Nocturne* reminded me of Inness's *Peace and Plenty* with its equally as rich and warm tonal effects and its lovely lights and darks. Inness once said, "Rivers, streams, the rippling brooks, the hillside, the sky, clouds, all things that we see can convey sentiment if we are in the

love of God and the desire of truth." It seemed to me that as I had sat and listened to the recital and visualized all the pictures it had brought to mind, I had really been in the love of God.

But we are all in the love of God as we see the beauty in Nature about us, and as we hear and see the music and painting which Nature inspires. If we keep our eyes and ears attuned to the best God has for us, we will find it is as the poet says—

"E'en in the mud and scum of things,  
Something always, always sings!"

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RUTH WATT

UNDERBIDDING through fear that otherwise the position will be secured by someone else usually results in the low bid being used as a club to force the salaries of all to a lower level. The teacher who applies for a dozen positions at a low salary is equivalent, so far as effect is concerned, to a dozen teachers applying for one position at that salary. It creates in the minds of school boards a false idea of the number of teachers available and also a false idea of the salary level at which good teachers may be had.—*Editorial, School and Community (Missouri)*.

Now everyone with the merest excuse of a certificate is looking for a teaching position, not because he is qualified, but because he wants a job. Is there any reason that the children should be made to pay for this situation?—*E. M. Hosman*.



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## EDUCATIONAL COMMENT

### THE NEW WAY OF STUDYING LITERATURE

With his tongue in his cheek, Professor Allan Abbott, of Teachers College, Columbia University, has submitted to *School and Society* what he calls "A Unit of Instruction on Van Dyke's *Fisherman's Luck*." Let his wit instruct us:

#### Purposes:

- (1) To enjoy the experience of reading the essay
- (2) To share this enjoyment with a social group
- (3) To enjoy vicariously the experience of fishing
- (4) To share this enjoyment with a social group
- (5) To create something which shall express these satisfactions

#### Aims:

- (1) To learn about trout-fishing
- (2) To learn about other kinds of fishing
- (3) To learn about the value of fish as food
- (4) To learn about the economic importance of fish

- (5) To learn the place of fish in secular and religious history
- (6) To learn the effect of fish and fishing upon language
- (7) To learn to manipulate fish—living, dead, and cooked

#### Objectives:

- (1) Vocational: opportunities and needs in fishing; is it a blind alley vocation?
- (2) Wise Use of Leisure: what wise men have fished?
- (3) Health: food value of fish; vitamins in cod-liver oil
- (4) Home Making: preparation and cooking of fish
- (5) Social-civic: Fisheries in colonial days; in the Revolution; in connection with arbitration. How we always won.
- (6) Religious and ethical: Jonah; miraculous draught of fishes; the fish as a religious symbol; keeping Lent Kindness to fish

#### Big Objective:

To realize the place of fish in the modern world

#### Goal:

The fish-centered school

#### ACTIVITIES (leading to further activity)

Unit I. (fusion with science) Make and care for an aquarium.

Unit II. (fusion with home economics) Prepare and serve: Creamed cod-fish—boiled salmon—fish chowder.

Unit III. (fusion with commercial education) Study the mail-order ads. of Frank E. Davis, and make better ones.

Unit IV. (fusion with language) Make a list of such expressions as "poor fish," "gudgeon" (*obs.*), "sucker."

Unit V. (fusion with library work) Cut out all the pictures of fish from books in the library, and paste them in a notebook.



Unit VI. (fusion with handwork) Make a seine of all the string in all your homes (creative group-project for the entire class through the term).

Unit VII. (fusion with composition) Write a letter to Dr. Van Dyke, presenting to him the seine, scrap-books, chowder, aquarium, etc., and inviting him to address the school.

#### PLANS FOR THE ELEMENTARY ENGLISH REVIEW

The Curriculum Commission of The National Council of Teachers of English has organized three committees to investigate and report upon courses of study in grade school English. The committees are centering their attention upon literature, creative writing, and essential English, which includes oral and written composition, correct usage, and reading.

Reports of these committees, as well as other Council reports bearing upon grade school English, are published in the *Elementary English Review*, an official organ of The Council. Forthcoming articles which will appear in the *Elementary English Review* include a series of papers on children's books prepared under the auspices of the Book Evaluation Committee of the American Library Association, a series of articles on research in elementary school English, published under the direction of a committee of research specialists, papers on grammar by J. C. Seegers, of Temple University, and C. H. Ward, of New Haven, Conn., articles on the work of Vachel Lindsay by Frederic Melcher, editor of the *Publishers' Weekly* and donor of the Newbery Medal, and Hazelton Spencer, of The Johns Hopkins University, and a sketch entitled "From Howard Pyle to Willy Pogany," by Ruth A. Barnes of the State Teachers College at Ypsilanti, Michigan.

#### THE READING TABLE

CHARACTER EDUCATION, Department of Superintendence, Tenth Yearbook. Washington, D. C.: The Department of Superintendence of The National Education Association. 1932. Pp. 535. \$2.00.

This yearbook is the result of investigations made by the Commission on Character Education, and contains—in addition to discussions, conclusions, and suggestions—a wealth of data from many sources, lists of numerous tests and scales, an outline for case study, experimental studies, and principles underlying character education. The book contains, also, official records.

The Commission builds upon the affirmation that modern education, as well as the great religions of our western civilization, is based upon the principle of respect for personality; therefore, one of the functions of the school must be the training of character. They make no attempt to offer a definite plan of character education, but do try to "present points of view which, it is hoped, will stimulate thought and discussion in the direction of a more constructive school life and, in fact, a more constructive life in general."

The big question, they say, is how to focus attention upon this type of education without defeating its purpose. To that end, they take this position: "Character education consists of constructive reactions to life situations without thought on the part of the individual as to whether his reaction in a particular situation is one calculated to bring about his own self-improvement." Because character education so permeates the whole school situation, they assert that any good curriculum is a character education curriculum; also, "The good act is the one which creates as many and as worthy satisfactions as possible for as many people as possible over as long a time as possible."

The discussions involve all phases of school life in relation to character education, as well as the relation of the home and other organizations and agencies to the



question. The material is of such value that every teacher should be acquainted with it. It is an epoch-making piece of work in the field of progressive education.

B. J. L.

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WORKBOOK FOR FIRST YEAR LATIN. By Lillie M. Lawrence and Nina F. Raynor. New York: American Book Company. 1932. Pp. 169.

This workbook provides material which may be used either as practice exercises for the pupil or as tests of achievement to be given by the teacher upon completion of units of work. In general the Workbook presents those facts of Latin vocabulary, inflection and syntax, of Latin word formation and English derivatives, and of Roman civilization included in several recent beginner's books which follow the recommendations of the Report (1924) of the Classical Investigation conducted by the American Classical League. The Workbook is easily adaptable to almost any modern course in first year Latin for three reasons. (1) Each exercise or test includes so many items that omissions are possible to suit the variations in textbooks as to the order of presentation. The pupil may be directed to omit certain items not yet studied. (2) The tests on inflection and on syntax are specialized and limited in content as indicated by the title of each test. Therefore, the order in which these exercises or tests are employed may be changed to accord with the textbook used. (3) The tests on Roman civilization deal with those facts relating to geography, topography, daily life, religion, mythology, history, legend, and the Roman military system which are generally included in the modern textbook for the first year's study of Latin.

J. A. S.

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JUDY'S OCEAN VOYAGE. By Doris Bernstein. New York: American Book Company. 1932. Pp. 160. 60 cents.

This book, of about third-grade level, gives an interesting account of a little girl's trip to France. It tells all the things she

had to do before leaving home and after, in order to make such a trip, and relates all the interesting incidents connected with the voyage. Since it is true to life, children will enjoy the vicarious experiences and, through them, secure added ability in reading.

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L'ARRABBIATA von Paul Heyse. Edited by Sophia H. Patterson. New York: American Book Company. 1931. Pp. 145.

In accordance with approved modern methods in foreign language teaching, this edition of L'Arrabbiata is equipped with direct method exercises which are designed to aid the pupil in his effort to attain the main objective of his study—the ability to read German easily and understandingly. The exercises aim to insure a balanced growth in those fundamental language skills without which real facility in reading is impossible.

The text is divided into lesson units, each containing the amount of reading matter which might reasonably be assigned for one lesson to the average second-year German class. Each exercise group includes questions on the subject matter of the lesson, word study, brief grammar drill, material for English-German composition, and one or two suggestions for original themes on topics closely allied in subject to the context of the reading.

Heyse's charming story will give the pupil a happy introduction to the rich literature of Germany and should encourage him to go farther into that fascinating field.

J. A. S.

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AN INTERMEDIATE COMMERCIAL GEOGRAPHY. By L. Dudley Stamp. New York: Longmans, Green & Co. 1931. Part I—Commodities and World Trade. Pp. 262. \$2.50. Part II—The Economic Geography of Leading Countries. Pp. 516. \$4.00.

As the title of Part I suggests, the volume treats of the essentials of economic geography on a world basis, that is, on a basis of commodities and world trade. In



Part II, the reader is given a brief recapitulation of the main aspects of the regional geography of the continents to serve as a foundation for the consideration of the economic or commercial geography of the more important countries. The author holds to the purpose of writing a text which works from cause to effect. Since he is a member of the faculty of the London School of Economics, the texts have the advantage of presenting the viewpoint of a resident of another country. The following four characteristics recommend the text: it is interesting reading; the illustrations are thought-provoking; the principles of geography are considered; and the author is careful to indicate that general descriptions have exceptions within a specified area.

R. M. H.

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SIXTH BOOK OF SONGS. By Robert Foresman. New York: American Book Company. 1932. Pp. 304.

A splendid song book for grades 6 to 9. The songs represent the best writers of the past and present. All the part songs are well arranged, taking into consideration the limitations of the voice at this time.

The book is well prepared and is indexed according to topics and part arrangements. Large and clear notes and print make it easy for the eye to follow the score.

Such a series would be an asset to any school as either a standard text or as a reference book.

L. H.

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TREASURE CHEST OF SONGS. By Ernest G. Hesser and Bessie Shipman Dustman. New York: American Book Company. 1932. Pp. 236. 96 cents.

Unison songs for seventh, eighth, and ninth grades, including hymns, patriotic songs, chanteys, "alma mater" songs, and folk songs. With the exception of the last-named group a similar collection may be purchased at lower price and in a more convenient and usable edition. The book is in good form, with a variety of indexes, good binding, and clear print.

L. H.

## NEWS OF THE COLLEGE

Katye Wray Brown, Roanoke, will head the student body for the '32-'33 session. Other student government officers are Sarah Face, Hampton, vice-president; Laura Melchor, Winston-Salem, N. C., secretary-treasurer; Lois Bishop, Norfolk, recorder of points; Sarah Lemmon, Atlanta, Ga., editor of the Handbook.

Emma Jane Shultz, Staunton, will be president of the Y. W. C. A., with Virginia Ruby, Lynchburg, vice-president; Elizabeth Tudor, Thomasville, N. C., secretary; Rebecca Comer, Roanoke, treasurer.

Emilyn Peterson, Lake City, Florida, will head the Athletic Association. Margaret Campbell, Richmond, and Marietta Melson, Machipongo, will be vice-president and business manager.

Christobel Childs, Orange, and Virginia Jones, Gordonsville, will edit and conduct the business of the *Breeze*, student newspaper.

Lois Drewry, Clifton Forge, and Catherine Manke, Hampton, head the *Schoolma'am*, student yearbook.

Katye Wray Brown, Roanoke, and Christobel Childs, Orange, are president and secretary of the Presidents' Council.

Dorothy Harris, Carson, is the '32-'33 president of Kappa Delta Pi, national honorary educational society. Prudence Spooner, Franklin, will head the Stratford Dramatic Club, and Elizabeth Bush, Long Island, New York, the Glee Club. Sarah Lemmon, Atlanta, will wield the pen as chief scribe of the Scribblers.

Dorothy Martin, Norfolk, heads the artists as president of the Art Club. Priscilla Harmon, Harrisonburg, conducts the orchestra. Hilda Hisey, Edinburg, and Ruth Behrens, Timberville, are presidents of Le Cercle Français and the Debating Club.

Elizabeth Carson, Lynchburg, will be president of the Cotillion Club.

Heads of the Æolian Music Club, of the



literary societies, and of the four classes will be selected shortly after the fall session begins.

During the summer session Mrs. Margaret Washington served as president of the student body. Her aides were Mrs. Elsie Judy, vice-president; Anne Burford, secretary-treasurer; Margaret Deacon, recorder of points. Lorene Wintermyre and Virginia Jones were, respectively, editor and business-manager of the *Summer Breeze*. Jane Maphis and Bernardine Knee acted as president and as secretary-treasurer of Kappa Delta Pi, national honorary educational society.

Excursions to nearby cities and places of interest were featured in the summer school. The schedule included Massanutten Caverns, Endless Caverns, Virginia Caverns, Grand Caverns, Charlottesville, and Monticello.

Speakers at the college during the summer included Bishop L. O. McCutcheon of South Carolina, a former missionary to Korea; Mr. J. Lehman, instructor in the Massanetta School of Music (a mixed quartet from the school sang several selections antiphonally); Dr. Florence Stratemeyer of Teachers College, Columbia University; Dr. C. J. Heatwole, secretary of the Virginia Education Association; Dr. Kyle M. Yates, of Southern Baptist Theological Seminary, Louisville, Kentucky; Dr. John Finley Williamson, leader of the Westminster Choir sextet.

Speakers at commencement last June were Professor Grayson N. Kefauver of Teachers College, Columbia University, who delivered the address on the morning of June 7, and the Rev. Dr. Selwyn K. Cockrell of the West End Methodist Church, Roanoke, who preached the baccalaureate sermon on Sunday, June 5.

Exercise for the graduating classes at the end of the summer session were held August 25, when Harris Hart, former State

Superintendent of Public Instruction, delivered the commencement address. Rev. Dr. William H. Foulkes, of Old First Presbyterian Church, Newark, N. J., delivered the baccalaureate sermon.

The Snyder prize, awarded each year for the best piece of creative writing to appear in the *Breeze*, was last June conferred on Garnet Hamrick for a piece of verse entitled "Sea Cry." A book review of Langston Hughes', *Not Without Laughter*, by Christobel Childs was awarded honorable mention.

Miss Mary Louise Seeger, associate professor of education, studied in Germany during the summer months.

Professor C. T. Logan, head of the English department, was a member of the teaching staff of Columbia University during the summer session.

Dr. W. J. Gifford, dean and professor of education, attended at the University of Virginia conferences on the new program of curriculum revision.

President S. P. Duke and Professor J. N. McIlwraith attended the Inter-Racial Conference at George Peabody College, Nashville, Tenn.

Miss Florence E. Boehmer, dean of women and associate professor of education, recently received her doctor of philosophy degree from Teachers College, Columbia University. She had specialized in the department of guidance.

#### OUR CONTRIBUTORS

J. D. EGGLESTON, now president of Hampden-Sidney College, has long been an educational leader in Virginia, having served as State Superintendent of Public Instruction and as president of the Virginia Polytechnic Institute.

ANNE W. STEVENS is an experienced teacher of English now on the faculty of Winthrop College at Rock Hill, S. C.

GRACE MARGARET PALMER is associate professor of fine arts in the State Teachers College at Harrisonburg.

RUTH WATT was a junior last session in the State Teachers College at Harrisonburg.

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## THE VIRGINIA TEACHER

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To Be Published Soon

|  |                   |
|--|-------------------|
| Teaching Principles and Procedures for Gregg Shorthand ( <i>Skene, Walsh, and Lomax</i> ) .. | Ready July 1      |
| Correlated Studies in Stenography ( <i>Lawrence, McAfee, and Butler</i> ) .....              | Ready June 1      |
| Direct Method Teaching Materials for Gregg Shorthand ( <i>Brewington and Soutter</i> ) ..    | Ready September 1 |
| Fundamental Drills in Gregg Shorthand ( <i>Beers and Scott</i> ) .....                       | Ready September 1 |

### THE GREGG PUBLISHING CO.

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